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ABSTRACT

A text on the classical and folk dance of Spain includes a pretest, provided in both English and Spanish; text about the dance in general and the dance of Spain, both classical and folkloric; tests on the text, in both English and Spanish; more specific readings about the traditions of flamenco, castanets, and "el jaleo"; a glossary of flamenco terms; two different forms of a test on the flamenco readings, in English and Spanish versions; answer keys; and a bibliography. (MSE)

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THE DANCE OF SPAIN

CLASSICAL
FOLKLORIC
FLAMENCO

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THE DANCE OF SPAIN

Dr. Clifford J. Gallant
Professor of Romance Languages
Bowling Green State University
Bowling Green, Ohio

Illustrations by
Willard E. Misfeldt

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Part I

Pre-test on the Dance of Spain

What do you know about the dance as an art form? What do you know about Spanish dance? Does it include the dance of Spanish America? What is flamenco?

This is not a real test but, rather, a means to alert you to the kinds of information to be found in this unit. Keep the above questions in mind as you read the materials and as you take this test. When you have completed the unit you will be tested objectively. The material is presented in two parts: I. The Dance of Spain in General, Classical and Folkloric, and II. Flamenco.

A Spanish version of the pre-test is also included.

The Dance of Spain
Pre-test

Directions: Write a + sign if the answer seems true and a 0 if false.

_____ 1. All dance steps emerge from the same physical mechanism.

_____ 2. All dance goes in trend of development from folk directly to theatre.

_____ 3. All dance is directly rooted in the people and their folklore.

_____ 4. The type of dance in which the legs are the chief performers is the kind that prevails in Java and Japan.

_____ 5. Flamenco is considered by most as the national dance of Spain.

_____ 6. Dance artists and teachers are responsible for the loss of tradition in dancing.

_____ 7. Spanish dance as a term includes the dance of Spanish America.

_____ 8. Flamenco is a regional dance.

_____ 9. The bagpipe is used in parts of Spain to accompany certain dances.

_____ 10. The *bandurria* is the national instrument of Spain.

_____ 11. Japanese guitarists are practicing in Spain as flamenco guitarists.

_____ 12. Classical Spanish dance dates from the nineteenth century.

_____ 13. *Alpargatas* are worn on the fingers like castanets.

_____ 14. While dancing the *jota,* castanets are worn on the thumbs.

_____ 15. The *sardana* of Catalonia is a circle dance.

_____ 16. Dancing on a water glass is done by the Basques and Hungarians.

_____ 17. Flamenco in English can be translated "flamingo."

_____ 18. Castanets are often made of synthetic fibre.

_____ 19. The various movements of flamenco have specific meaning.

_____ 20. Flamenco dance is one dance in which the audience may participate freely.

_____ 21. The castanets worn on each hand are different in pitch.

_____ 22. Carlos Montoya is a famous Spanish dancer.

_____ 23. *Cante hondo* has an unmistakable Eastern flavor.

_____ 24. Few non-gypsies have become great exponents of flamenco.

_____ 25. Flamenco dancers appreciate the audience's participation when they clap during a dance on beat with the music.

Examen Previo sobre la Danza Española

¿Qué sabe Ud. de la danza en general como forma de arte? ¿Qué sabe Ud. de la danza española? ¿Incluye la danza española la de Hispanoamérica? ¿Qué es el flamenco?

Este no es un examen sino una manera de presentar el tipo de contenido que se ha de encontrar en estas páginas. No se le olviden las preguntas citadas al leer la materia y al pasar la prueba. Cuando termine Ud. la primera parte, habrá un examen sobre ella. Hay otro para la segunda parte. Las partes son: I. La Danza de España en general: Clásica y Folklórica, y II. El Flamenco.

Dirreciones: Si la frase está correcta, indicarlo con el signo (+). Si no está correcta, indicarlo con un cero (0).

_____ 1. Todos los pasos de baile resultan del mismo mecanismo físico.

_____ 2. Todo baile en su desarrollo pasa del folklórico directamente al teatro.

_____ 3. Todo baile tiene sus raíces en el pueblo y en el folklore.

_____ 4. El tipo de baile en que las piernas se utilizan más es el de Java y del Japón.

_____ 5. El flamenco se considera el baile nacional de España, pero no lo es.

_____ 6. Los practicantes del baile y sus maestros son responsables de la pérdida de la tradición en la danza.

_____ 7. La danza española como término incluye los bailes de Hispanoamérica.

_____ 8. El flamenco es un baile regional.

_____ 9. La gaita se toca en ciertas regiones de España como acompañamiento en los bailes.

_____ 10. La bandurria es el instrumento nacional de España.

_____ 11. Los guitarristas japoneses sirven en España de guitarristas de flamenco.

_____ 12. La danza española clásica remonta al siglo diecinueve.

_____ 13. Se llevan las alpargatas en los dedos como castañuelas.

_____ 14. Al bailar la jota, se llevan las castañuelas en los pulgares.

_____ 15. La sardana de Cataluña es una danza que se baila en círculo.

_____ 16. Los vascos y húngaros hacen un paso de baile sobre un vaso de agua.

_____ 17. La palabra "flamenco" se puede traducir al inglés como "flamingo."

_____ 18. Las castañuelas se hacen hoy en día de fibra sintética.

_____ 19. Los diversos movimientos del flamenco tienen un significado específico.

_____ 20. El flamenco es un baile en que puede participar libremente el público.

_____ 21. La castañuela llevada en cada mano tiene un tono diferente.

_____ 22. Carlos Montoya es un célebre bailarín español.

_____ 23. El cante hondo tiene un sabor oriental inconfundible.

_____ 24. No hay grandes exponentes del flamenco que no sean gitanos.

_____ 25. Les gusta a los bailarines del flamenco mientras bailan que participe el público con palmadas o aplausos.

LA JOTA

The Dance in General and the Dance of Spain

Objectives:

What is dance? What is Spanish dance? Is it the dance of Spain or Spanish America? What are the three types of Spanish dance? What are the basic, recognizable characteristics of each type? Can you name and describe some of the dances? How have Americans in recent years learned of Spanish dance?

The Dance in General

The story of the development of the dance from its beginnings to the present is a long and fascinating one. It would take volumes to cover all of its aspects and phases for every country. A complete history of the development of the dance of Spain has yet to be written. It too would take several volumes. What is dance anyway? We can define it in simple broad terms as rhythmic human movement. Walter Sorrell in the foreword to his book called *The Dance Through the Ages* writes that before man found a means of artistic expression in measured, rhythmic movement, he enjoyed the sensation of stepping, turning, swaying, swinging, stamping, and leaping. "He has always done so in his folk dances, or in those dances that were fashioned into theatrical forms—simply because there is endless joy in dancing." It is a medium of man's self-assertion, and like many sports, an outlet for surplus energy as well as a supreme means of expression. Take, for example, the kind of rhythm and movement in sports like tennis, gymnastics, and synchronized swimming. Are they too not an outlet for surplus energy and a means of expression? All dance steps, when we come to think of it, emerge from the same physical mechanism, from such basic locomotor movements as the walk, hop, skip, slide, gallop, and leap. It is their combinations done in rhythm that have become dance steps. In his authoritative book, *The Soul of Spain*, Havelock Ellis divides dancing as a whole into three general types. The first is that in which the legs are the chief performers. This type prevails in Europe. In the second, the action is confined exclusively to the arms and hands as in the dances of Java and Japan. The third type is that in which the muscles of the body itself play the chief part as in African and west Asian dances. Among European dances the Spanish alone includes elements of all three types. As we shall see when we take up flamenco, the movement of arms, hands, legs, feet, and the play of the body muscles are especially prominent in the dances of Andalusia which conform more closely to the principles of eastern than western dancing.

It is interesting to note that all dance goes in trend of development from *folk*, to *social*, to *theatre*. It is deeply rooted in the people, in their folklore, their national peculiarities, and racial temperament. In folk dancing the individual has a feeling of participation, of belonging to the group, to the community. In Spain, as in other countries, what were originally peasant or country dances reached the cities and became social dances. Little by little they found their way in modified forms onto the stage where, instead of being done as a communal experience, they have become an art form for the enjoyment of spectators. Dance artists become the teachers who train and develop new talent while guarding tradition. This is why what we see in theatre dance performances can often be considered legitimate and authoritative dance. As an exciting theatre art, it has enjoyed tremendous popularity all over the world.

The Dance of Spain

What is Spanish dance? Is it the rumba, tango, mamba, or the cha-cha-cha? No. These dances are from Spanish or Latin America. The samba, for example, is a ballroom dance of Brazil. The tango is immediately associated with Argentina, though Spain has one too. Spanish dance means the traditional dance of Spain. It goes as far back as the fifth century before Christ. La Merí, a Spanish dancer and critic who has written a great deal on ethnic dance, reminds us it is recorded that the *Andaluzas Delicias*, dancing girls from Cádiz (a seaport on the southwestern coast of Spain), were traveling to far-off lands in the early days of Roman rule. In our day we give credit to La Argentina, the dancer who brought Spanish dance as we know it to the theatre after the First World War. We shall see her name again when we consider the art of flamenco.

La Coruña
Oviedo
Bilbao
Pamplona
NAVARRA
CATALUÑA
Burgos
Barcelona
Zaragoza
Portugal
Madrid
Valencia
España
Córdoba
Sevilla
Granada
Cádiz
Málaga
España
y Portugal

A look at a map of Spanish dances will show in a general way that the dances of eastern Spain are ceremonial and delicate; southern Spain, lively and courageous; and those of the north, particularly between the Ebro River and the Pyrenees, war-like and military in nature. In the northwest provinces of Asturias and Galicia the popular (meaning of the people) or folkloric dances are accompanied by a small drum called *el tamboril* in Spanish or by the bagpipe or *gaita*. In Andalusia, the south of Spain, the accompaniment is often castanets or *castañuelas*. The guitar, which we may think of as the national instrument, accompanies almost all dances and has achieved universal fame, even if many believe the best flamenco guitars are now made in Japan. Surprising also is the fact that many young Japanese guitarists are earning a living in Spain accompanying dancers in schools and dance academies.

Types

Classic Spanish Dance

There are as many kinds of Spanish dances as there are provinces in Spain. It is customary to divide them into three groups: the classic, the folkloric, and flamenco. The classic was the dance popular with Spanish society of the eighteenth century. The dancers wore ballet slippers and many of the arm movements came from classical ballet by way of France. The *seguidillas*, the *bolero*, and the *sevillanas* are examples of eighteenth century dance in Spain, and so is the *fandango* which fell into disuse in society. There were many varieties of the *seguidillas* and the main elements of this dance have survived in the *sevillanas*, said to be "the mother of Spanish dance." The dance takes its name from Seville, being an Andalusian version of the classic *seguidillas*. The *sevillanas* is the best known classical dance outside of Spain. It has become a part of flamenco dancing too and has reached the theatre stage with great success. It is always danced by couples, several at a time, and all wear castanets. Some of the features of the *seguidillas* have also been incorporated in the *bolero*, which is often found in the combination *boleras-sevillanas*. Any recording of the popular folk music of Spain is bound to have music of the *sevillanas* and the *jota*.

Folkloric or Folk Dances

The national dance of Spain is the *jota*. Nearly every province of the country has a version of the *jota*. But one must go to the province of Aragon to find that version of the dance that can compete in fame, though very different in character, with the dances of Andalusia. Aragon is a region inhabited largely by peasant stock that takes pride in muscular agility and physical endurance. The dance is done by a couple or several couples and its steps are rapid, strong, and athletic. The woman's costume is a full peasant skirt with many petticoats. Around the torso she wraps a large shawl which is very colorful, and on her head she wears a kind of scarf or babushka. The man wears a kind of vest over a fancy, long-sleeved shirt and black knee breeches or knickers with a broad colored sash around the waist with a headdress of the same material and color. Stockings for both partners are white and both wear *alpargatas* or rope-soled shoes. They are more like sandals with black laces around the ankles. The dancers face each other to dance as they also play castanets which are held out at arms' length. In the *jota*, the castanets are worn on the middle finger of each hand rather than on the thumbs as in flamenco. The musical accompaniment is usually guitars of various sizes and the *bandurria*, a kind of mandolin.

From the province of Catalonia in the northeast corner of Spain comes the *sardana*, the best known of Catalonian folk dances. Different from the *jota* as a folk dance, the *sardana* is a circle or line dance done by groups of men and women who hold hands and move first to the left and then to the right, at the same time executing bouncing steps which go from simple to complex. Similar dances can be found in various parts of the world. Circle dances were practiced from earliest times by the Greeks. Even today the circle dance is the social dance of the Greeks just as the *sardana* is the social dance of the Catalonians, including those residing across the border along the coast of France. It is interesting that first written mention of the *sardana* appeared in the sixteenth century. In the seventeenth century it was mostly an aristocratic dance, but it was gradually adopted by the peasants who no doubt had been the ones who gave it origin centuries before. Legend has it that the *sardana* was originally a dance for girls and women only and men were excluded from being able to enter the circle at any time, as they may today. The reason was that men had their own dance called the *contrapás* and women were forbidden to join them. Finally, they reached a friendly agreement and both sexes were allowed to participate in both dances. Nowadays, the rule is that no one may be excluded from breaking in at any point in the dance, whether the dance is known or not.

LAS SEVILLANAS

The music for the *sardana* is played by a local group of musicians called a *cobla.* One may hear as many as eight instruments producing a distinctive musical, rhythmic sound. Important members of the *cobla* are the musicians who play the *fluviol,* a small flute-like pipe with three holes, and the *tamborí,* a small drum attached to the elbow. The drummer is the one who announces the beginning of the dance and maintains the beat to be followed throughout. Dancing the *sardana* is not as easy as it looks. The difficulty is not so much in the physical endurance required but in the need to count and keep track of the exact number of measures in each section of the music. The *sardana* is also danced in *alpargatas,* the rope-soled sandals mentioned in connection with the *jota.* It is danced today by people in all stations of life as an example of true communal spirit. For the Catalans their dance may be considered a symbol of their national unity. Enric Morera has written, "The Sardana is a Dance, a Hymn, a Song; it is Catalonia."

Who can deny the Basques are a fascinating race? We may know little about their origin or about the origin of their language, yet we do know something about the regional dances of the Basque provinces. They too have much in common with the dances of other countries. For instance, dancing on a glass is done by the Basques and by the Hungarians and other inhabitants of Central Europe. They have their stick dances and sword dances as well. One peculiar thing about Basque dancing is that the arms hang loosely at the side. They are not used except in dances with sticks and swords. Also the face remains expressionless in contrast to the dances of southern Spain where facial expression has so much importance.

The principal Basque dance is essentially a masculine dance, the women taking mostly a passive role. The *aurresku* takes its name from the leader who is called the *aurresku* (*aurre* in Basque means "before"). The dance usually has eight parts: *entra, atzescu, zortzico, pasamano, desafío, fandango, arín-arín,* and *galop.* It is exciting and athletic. The dancers form a line, holding hands, and advance forward. The *aurresku* at the head of the line and the *atzescu* at the opposite end display their prowess with turns and other steps as they remain attached to the line. The line then divides into two sections, facing each other (the *desafío* or challenge) so that the two principals are also standing opposite each other. Now they try to outdo each other in skill and agility as they draw nearer until they are about three yards apart. Then they terminate this part of the dance with a high leap. The *fandango* which comes next is the *jota* of Aragon, but danced without castanets. The *arín-arín* is danced very rapidly bringing the *aurresku* to a close. The *galop* is an occasional addition.

How have Americans come to see and learn about Spanish dance? First of all, more and more Americans are traveling abroad and including Spain in their itineraries. It is there that some of them see dances performed for the first time. In the U.S., because his company has been based here, José Greco has been a leading influence in bringing Spanish music and dance before the American public both on the concert stage and on television. More recently in his lecture-demonstrations with Nana Lorca, he has visited colleges and universities throughout the country. His concert programs always include a variety of the dance forms including the classic, folkloric, and flamenco. José Greco began his career as La Argentina's partner in the early forties. After her death he danced in the company of her sister Pilar López, and later formed his own company. Many other Spanish dance troupes have toured the United States in recent years. These groups generally carry the name of their principal dancer and leader. Besides la Argentinita, Pilar López, Carmen Amaya, Mariemma, and María Rosa as female dancers and company directors, we may cite dance troupes headed by some of Spain's leading male dancers of the day: Antonio, José Molina, and Antonio Gades. José Molina and his company are frequent visitors to our shores. The great Spanish dancer Luisillo is back in Madrid at present as proprietor of a *tablao flamenco.*

Antonio Gades has recently made two successful dance films which he himself has directed with Carlos Saura and in which he also dances the male lead. The first one is an adaptation of García Lorca's play *Bodas de Sangre,* set in Andalusia. He gives us a powerful and moving interpretation of the plot in dance and in pure flamenco style. His latest film *Carmen* features Laura del Sol as Carmen and Antonio Gades as Don José. It recently won an award as the best foreign film.

It is only by seeing Spanish dance performed in various situations that the public learns to appreciate and discern what is good from what is not. By seeing many individual dancers and dance troupes, one can begin to find comparisons and speak of style and technique, authenticity and flair. Where taste is concerned, one may not like Spanish dancing (not all Spaniards do) but it is difficult to remain indifferent to this aspect of Spanish culture.

English Version

Test on Part I (Form A)
Spanish Dance in General
Folkloric and Classical Spanish Dance

I. *Directions:* At the left of the number write the letter corresponding to the correct answer.

_____ 1. Dance is deeply rooted in the people and their _____.
a) folklore b) surplus energy c) need for exercise

_____ 2. Combinations of walking, hopping, skipping, etc. done in rhythm are called _____.
a) theatrical forms b) folk dances c) dance steps

_____ 3. The *samba* is a regional dance of _____.
a) Catalonia b) Brazil c) the Basque region

_____ 4. Credit was given to _____ for bringing Spanish dance as we know it to the theatre after the First World War.
a) La Argentinita b) Vicente Escudero c) José Greco

_____ 5. La Merí speaks of *las Andaluzas Delicias* as _____.
a) a dance of Andalusia b) Andalusian Delights c) dancing girls from Cadiz

_____ 6. The *gaita* or bagpipe is used in dance accompaniment in the provinces of _____.
a) Asturias and Galicia b) Aragón and Navarra c) Catalonia and Valencia

_____ 7. The national instrument of Spain is _____.
a) the *tamboril* b) the *bandurria* c) the guitar

_____ 8. The most famous and popular version of the *jota* is danced in _____.
a) the Basque provinces b) Andalusia c) the province of Aragón

_____ 9. The most popular folk dance of the province of Catalonia is the _____.
a) *jota* b) *sardana* c) *aurresku*

_____ 10. The musical combo which plays for the *sardana* is the _____ _____.
a) *fluviol* b) *tamorí* c) *cobla*

_____ 11. The stick dances and sword dances of Spain are danced principally by the _____.
a) Catalonians b) Basques c) Andalusians

_____ 12. The Spanish folk dance in which the arms hang loosely at the side is _____.
a) the *aurresku* b) the *cori-cori* c) the *sardana*

_____ 13. The *contrapás* was originally danced by _____.
a) women b) men c) men and women

_____ 14. Flamenco is not the national dance of Spain. It is the _____.
a) *sevillanas* b) *sardana* c) *jota*

_____ 15. The dances of southern Spain are _____.
a) war-like and military in nature b) lively and courageous c) ceremonial and delicate

II. *Directions:* Write brief answers to the following questions:

1. How can dance in general best be described?
2. In which parts of the world are dances found that principally use the arms and legs?
3. What is the name of the folk dance that is done in couples, often by several couples at a time?
4. The *sardana* is a folk dance. What kind of dance was it in the seventeenth century?
5. The *sardana* is not as easy as it appears. What makes it difficult?
6. Was the *sardana* orginally danced by men or women?
7. What is the national dance of Spain?
8. What are the shoes worn in many Spanish folk dances called?
9. Castanets are played in dancing the *jota*. On which finger are they worn?
10. What is the folk dance from which no one may be excluded from entering at any time whether he knows the dance or not?

Spanish Version

Test on Part I (Form A)
La Danza Española
Folklórica y Clásica

I. Llenar el blanco a la izquierda con la letra correspondiente a la respuesta adecuada:

_____ 1. El baile tiene sus raíces más profundas en el pueblo y en su _____.
a) folklore b) sobrada energía c) necesidad de ejercicio físico

_____ 2. Las combinaciones de caminar, saltar, brincar, etc., cuando se hacen de una manera rítmica, se llaman _____.
a) formas teatrales b) bailes folklóricos c) pasos de baile

_____ 3. La samba es un baile regional _____.
a) de Cataluña b) del Brasil c) del País Vasco

_____ 4. Por haber llevado al teatro la danza española tal como la conocemos después de la Primera Guerra Mundial, le damos las gracias a _____.
a) la Argentinita b) Vicente Escudero c) José Greco

_____ 5. La Merí se refiere a "las Andaluzas Delicias" como _____.
a) un baile de Andalucía b) delicias de Andalucía c) bailarinas de Andalucía

_____ 6. La gaita es un instrumento que se toca al acompañar los bailes en las provincias de _____.
a) Asturias y Galicia b) Aragón y Navarra c) Cataluña y Valencia

_____ 7. El instrumento nacional de España es _____.
a) el tamboril b) la bandurria c) la guitarra

_____ 8. La versión más famosa y popular de la jota es la de _____.
a) los provincias vascongadas b) Andalucía c) la provincia de Aragón

_____ 9. El baile folklórico más popular de la provincia de Cataluña es _____.
a) la jota b) la sardana c) el aurresku

_____ 10. La banda de músicos que toca la música de la sardana es _____.
a) el fluviol b) el tamboril c) la cobla

_____ 11. Las danzas españolas que se hacen con palos y espadas se bailan sobretodo por _____.
a) los Catalanes b) los Vascos c) los Andaluces

_____ 12. El baile folklórico español en que los brazos no se levantan es _____.
a) el aurresku b) el cori-cori c) la sardana

_____ 13. El contrapás es una danza bailada en el principio por _____.
a) mujeres b) hombres c) hombres y mujeres

_____ 14. El flamenco no es el baile nacional de España. Es más bien _____.
a) las sevillanas b) la sardana c) la jota

_____ 15. Los bailes de Andalucía son _____.
a) bélicos y militares b) vivos y valientes c) ceremoniales y delicados

II. Contestar oralmente o por escrito:

1. ¿Cómo se puede describir la danza en general? ¿Qué es lo que la constituye?
2. ¿En qué partes del mundo se baila utilizando los brazos y las piernas?
3. ¿Cómo se llama el baile folklórico que se hace en parejas, a veces con varias parejas?
4. La sardana es un baile folklórico. ¿Qué tipo de baile fue por el siglo diecisiete?
5. La sardana no es tan fácil como parece. ¿Por qué es difícil?
6. ¿Se bailó la sardana al principio por hombres o mujeres?
7. ¿Cuál es el baile nacional de España?
8. ¿Cómo se llaman los zapatos que se llevan en varios bailes folklóricos españoles?
9. ¿Se llevan castañuelas al bailar la jota? ¿En qué dedo se colocan?
10. ¿Cuál es el baile del que no puede exluirse a nadie, que conozca o no el baile?

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Part II

1. Flamenco

The type of Spanish dancing best known outside of Spain is that of the Spanish gypsies of Andalusia. Their dancing happens to be different from that of all other regions of Spain, and the most complex. This complexity is explained in part by our lack of precise knowledge concerning the origin of the gypsies. What we would like to know are answers to these questions, among others:

1. What did the gypsies bring to Spain as basic dance material?
2. If indeed the gypsies had their own form of dancing, what did their dances actually consist of?
3. Did they incorporate what they brought with what they found and appropriate it as their own?

We do know that originally the gypsies danced for themselves and not for an audience. And today, as Gilbert Chase states in his book on the music of Spain, "He has no use for passive audiences, but he needs a group of active spectators who provide the proper atmosphere for his art." This he gets in the *cuadro flamenco* in which other dancers, a singer, and a couple of guitarists sit around in a semicircle making music, clapping their subtle accompaniments, and shouting *olé!* (or any other of a hundred encouraging phrases) after every well-executed step. This is called the *jaleo*. Shortly, as we define some of these terms, we will also examine the component parts of the complex art of flamenco dancing.

The dancer, whether male or female, is the show stopper, the scene stealer of flamenco. The public considers the dancers as THE attraction perhaps because the dance is the only component of famenco the public can vaguely understand. They may not understand the art and discipline involved, but they respond to the dancer's grace and sensuality, to his or her facial expressions, colorful costumes, and restrained movements.

Concerning movement, the flamenco dancer, whether male or female, generally gives the impression of being tall, slim, and proud. The back is arched and the arms, raised high above the head, seem detached from a torso that remains motionless.

The public not only responds to the dancer, but also to the music. Many people have the false impression that each of the various movements of flamenco has a specific meaning and that each dance conveys a story. The truth is that the techniques and movements of flamenco are not symbolic in themselves, and that in a solo dance no actual story is being told. The dancer uses the techniques and movements of his dance to express his inner self and whatever passions or moods (happy or sad) are affecting his inner self at the time he is dancing. The guitarist and singer help set this mood and incite the dancer to release these passions in his dance. Therefore, the same movements or techniques can denote tragedy or gaiety, love or hate, depending on the manner in which they are done and the mood of the music and the dance itself.

World popularity of flamenco is a recent phenomenon. It dates from the period just after the Second World War. Before that time Spanish dance troupes had little success, for example, with the English or American public. In Europe after the devastation of the war, perhaps tastes changed. At any rate, due to its popularity since that time many people have confused flamenco with Spanish dance in general, to the point where the only type of Spanish dance recognized by the man of the street is flamenco. And flamenco is regional dancing as done in the southern part of Spain, in Andalusia. It is somewhat ironical that flamenco should have attained so high an esthetic status without ever being able to produce a birth certificate. Whatever its origins may be, they seem lost in time. To begin with, flamenco does not mean "Spanish," not even when applied to the dance as we have seen. It means "Flemish," or "coming from Flanders," and has other meanings as well. What is the basis of this theory? Charles I of Spain was born in Ghent, Belgium, and when he was called to occupy the throne of Spain, he was accompanied by Spanish nobles who were of his court. During this time, the sixteenth century, there were strong commercial ties between Spain and Antwerp. As a consequence, many Flemish settled in Spain. The soldiers of the Spanish Army of Occupation were also known as "flamencos." When these Spanish troops returned to Spain they brought with them many Flemish nationals who were legitimately called "flamencos."

Their arrival coincided with that of a great number of gypsies who had also come to settle in Spain. Thus, for the native Spanish, "flamenco" was a term applied to all those among them who were not Spanish in origin. Therefore, flamenco became an adequate term eventually associated with a curious mixture of song and dance that had no territorial limits.

The notion that flamenco sprang from Hebraic roots has been disputed from the beginning. Yet flamenco song has remnants of Hebraic chant. Some maintain that neither does flamenco begin with the gypsies because they arrived in Spain as late as the 1440s and flamenco had been there since the Hispano-Arab civilization of three centuries before. Besides meaning "Flemish" or "from Flanders," as we have seen, flamenco is also the noun for the flamingo bird, and the adjective of that color. Persian historians claim the word is an import from India. Another theory has it that the word flamenco is a mispronunciation of the Arabic words *felag* and *mengu (felagmengu)* which means "fugitive peasant." More than likely, as we have pointed out, this term *was* borrowed from the Arabs or Moors whose language was in common use at the time, and applied to all the persecuted people who fled to the mountains until finally it was adopted by the fugitives themselves and in turn applied to their music and dance.

Once heard, Spanish flamenco music can never be forgotten. It is the weird and haunting folk music of the Andalusian gypsies of southern Spain. Of all the world's folk music, *cante flamenco* is surely unique and haunting. *Cante flamenco,* or flamenco song, has an unmistakable Eastern flavor, due in part to the gypsies' origin and in even greater part to the Moorish influences of eight centuries which permeate all of southern Spain. The purest and most ancient type of flamenco singing is known as *cante hondo* or *cante jondo.* This is translated as "deep song." It is a kind of lament in which death is a recurrent theme. The art of the gypsies seems to come from a profound sentiment of racial pride and accumulated suffering through their history. Their dance is in essence sober and solemn, and in its authentic native habitat it is religious. How could this kind of song and dance reach the theatre public as entertainment? Is not the primary function of theatre to entertain? Taking it from the gypsy caves to the theatre explains why purists lament the exageration, the lack of authenticity, and commercial element that has become a part of flamenco today both in Spain and abroad. This is why Vicente Escudero, as an exponent of "pure" flamenco and already in his seventies, made a final world tour to demonstrate what pure flamenco style is. It was in 1956 that he danced with his company and partner Carmita García in New York. On the program printed for his engagement at the Persian Room of the Plaza Hotel in New York he gave the world his "Decalogue of the Pure Flamenco Dance." In these ten points he is speaking to the male dancer.

1. Dance as a man
2. With sobriety and dedication
3. Turn the wrists from the inside outward, fingers together
4. Hips quiet, the body in a vertical line
5. Dance serenely, with repose
6. Harmony of feet, arms and head
7. Esthetic and plastic purity in types of dances
8. Authenticity of dramatic style and content
9. Dance in traditional garb
10. Achieve a variety of sounds without external aid

For the non-dancer many of these points are unclear. What is indicated here is an existing apparent abuse of liberties and improvisation. Each point seems to speak to that effect.

The cornerstone of flamenco song and dance is the *seguiriyas* which is the gypsy corruption of the classical *seguidillas* and the *soleá.* The *seguiriyas* has been described as the essence of human feeling purified by suffering. The *soleá,* which is really *soleares* in contrast to the rhythmic complexity of the *seguiriyas,* is primarily a masculine type of song, yet many of the most famous singers of the *soleá* have been women. The line dividing *soleares* from *soleá* is invisible.

Different from western singing, *cante flamenco* does not demand a beautiful singing voice, but rather one which can express every variety of emotion and command the most subtle nuances. It corresponds in a way to our Negro Blues. Its demands on the singer in respect to intonation, breath control, and general musical capacity are enormous, and to master it one must live a life-time among the gypsies. Few non-gypsies have ever become great exponents of flamenco song. But non-gypsies have become good dancers. Carlos Montoya, one of Spain's foremost flamenco guitarists, defines *cante hondo* as "the music the gypsies sing and play for themselves after the tourists go home." He might have included their dance in his statement as well.

ALPARGATAS

2. Castanets

Castanets or *castañuelas* from the root word *castaño* or chestnut is the instrument played by the Spanish dancer in some dances. They are seldom used in "pure" flamenco because they detract from the arm and hand movements, the very basis of the feminine dance, and an important element of the male dance. The gypsy prefers to use the *pito* (finger snapping) and tongue clacking. The *palmada* is also used as accompaniment. The castanets are a characteristic part, however, of such regional flamenco dances as the *sevillanas, fandanguillo,* and the *fandango de Huelva.* In these dances the castanets are worn by both the male and the female dancers. They are never played in performing the two most popular of flamenco dances, the *alegrías* and the *soleares.*

As a percussion instrument castanets are fascinating and so is their origin. Tourists at flamenco shows feel cheated if dancers do not play the castanets in every dance because it is one element they recognize and believe to be part of all Spanish dance. Dancers themselves call the *castañuelas palillos* or pieces of stick or wood (from the word *palo* meaning stick). *Palillo* is also one of the words for toothpick in Spanish. Castanets are said to have originated in Greece and Egypt. The first ones were actually seashells and called *kusmata.* But now they are made from various hard woods like *granadillo* and ebony. Man's advances in technology often have influence on the arts. Castanets are now made of synthetic fibre and are preferred by many dancers not only for their tonal qualities, but also because they are lighter and easier to manipulate.

CASTANETS

Did you know that each castanet consists of two pieces of carved, hollowed-out wood or fibre held together by a cord with a slip knot permitting them to be tightened or loosened at will?

Did you know they are worn principally on the thumbs and each pair has a different pitch or tone? Castanets played by the male dancer are lower pitched than those of the female dancer. In each case the castanet worn on the right thumb is higher pitched than the one worn on the left thumb. It corresponds to the treble clef on the piano and actually carries melody. The left castanet, being lower pitched, corresponds to the bass clef on the piano. It is played as accompaniment. If you or your teacher have a pair of castanets, you may wish to examine them. Before trying them on, sound each pair separately to discover which of the two pairs is the higher in pitch. That castanet goes on the right hand. To sound them, hold the castanet by the cords and shake one against the other.

Since the right hand plays melody, begin by striking the tip of the little finger against the castanet and follow it with the ring finger, middle finger and index, making a clear, loud sound. With practice one finger should follow the other in rapid succession making a single sound to the count of *one*.

With the left castanet only the ring and middle fingers are used for the accompaniment. Try this:

Exercise 1:

1. Strike the left castanet once with those two fingers.
2. Then strike the right castanet with the four fingers following one another in rapid succession, starting with the little finger. Do this several times.

Exercise 2:

1. Strike the left castanet (2 fingers) once.
2. With the right, run the fingers (all four) across the castanet from bottom to top once, click the left one, and repeat—left, right, left—right.

Exercise 3:

1. Now for a triple: left—right (all four fingers) three times in rapid succession.

3. The Jaleo

This important aspect of flamenco called the *jaleo* means "noise-making." It comes from the verb *jalear* meaning "to cheer dancers." The *jaleo* is a necessary and intricate component of flamenco. It is an accompaniment and an encouragement to those singing, dancing, and playing the guitar. The *jaleo* consists of hand-clapping, finger-snapping, feet stomping from a sitting position, and shouts of approval and encouragement. Three good *jaleadores* or performers of *jaleo* can sound like ten. One will clap a rhythm, another a counter-rhythm, and the third will weave in and out as he too claps. Often spectators will attempt to join in on the *jaleo* not realizing that it is a science in itself and furthermore an annoyance to the performers. In *The Art of Flamenco* by D. E. Pohren, we are reminded that "Sadly enough for the non-performer, none of flamenco's components, including the *jaleo,* can be attempted successfully without extensive training."

4. Glossary of Flamenco Terms

1. *bailar*—to dance, and *baile* the dance.

2. *bailarín, bailarina*—classical dancer.

3. *bailaor, bailaora*—flamenco dancer. From *bailador, bailadora*. The intervocalic *d* is dropped in gypsy speech.

4. *bata de cola*—Full long skirt with long train like a peacock's tail. Worn in certain flamenco dances.

5. *braceo*—arm work or arm movements from *brazo* meaning "arm." Technique in moving the arms including the hands and fingers is an essential characteristic of Spanish dance. They convey no specific meaning.

6. *cante flamenco*—Flamenco song. Same as *cante hondo* or *cante jondo*.

7. *cante hondo* or *cante jondo*—"Deep song," happy or sad. Part of the art of flamenco.

8. *castañuelas*—castanets, also called *palillos* meaning "little sticks of wood."

9. *compás*—rhythm, beat, or measure in dance music.

10. *copla*—Dances such as the *fandango, seguidillas,* and *sevillanas* follow a set pattern composed of *coplas* meaning couplets. The length and number of *coplas* depend on those who sing the accompaniment. The *sevillanas,* for instance, usually has four *coplas*.

11. *cuadro flamenco*—a *cuadro* in Spanish is a painting or picture. With reference to dance it is a picture in that those not dancing are seated or standing in a semicircle facing in one direction as in a picture. This includes the singers and guitarists. The word also means a group or company of flamenco performers.

12. *duende*—is the indescribable something which only the gypsy has. It is difficult to translate. "Soul," "heart," or "spirit," might be used. It is an intensity of emotion expressed in flamenco song or dance, a feeling that cannot be turned on or off at will. When the gypsies are possessed by this *duende* they seem to be in a trance.

13. *golpe*—from *golpear* meaning to strike, hit, blow. It is a solid stamp of the foot making a single sound. Also the sharp sound of the castanets when brought together in a single blow using the middle and ring fingers of each hand.

14. *palmadas*—hand-clapping from the word *palma* or palm of the hand. There are two kinds of *palmadas:*
    1. *palmadas sonoras*—loud, ringing claps of three fingers against the palm.
    2. *palmadas sordas*—dull, quiet, hollow clapping-sound produced by clapping of the palms themselves.

15. *pandereta*—tambourine used in certain folk and gypsy dances.

16. *pitos*—finger-snapping of middle finger, or middle and ring fingers and thumb. Often with four fingers against the thumb the snapping simulates castanet playing.

17. *taconeo*—from *tacón* meaning "heel" and *taconear* meaning "to stamp one's heels." It is used then to mean heel-work. The other word with identical meaning is *zapateado*. The ball or *planta* of the foot as well as the heel must be used in all *taconeo* and *zapateado,* whichever term is used.

18. *zapateado*—or *taconeo*. Feet-work often referred to as "stamping" or "stomping." *Zapato* means "shoe" in Spanish and *zapatear* is to stamp or stomp. The *Zapateado* is also a flamenco dance in which the intricacies and rhythm of foot-work are highlighted.

English Version

Test on Part II (Form A) Flamenco

I. Fill in the blanks with the letter of the correct answer from the list below.

1. The best known type of Spanish dancing beyond Spanish borders is _____.
2. The greatest influence on this dance form is that of _____.
3. The popularity of flamenco with foreign audiences dates from _____.
4. One of the various meanings of the word flamenco is _____.
5. One theory concerning the origin of flamenco as an art form is _____.
6. "Fugitive peasant" in Arabic is _____.
7. A flamenco night club in Spanish is a _____.
8. When gypsies sing or dance as if in a trance, they are said to have _____.
9. The first castanets were actually _____.
10. A good flamenco dancer is called a _____.
11. The purest and most ancient type of flamenco singing is known as _____.
12. Castanets can be made of hard woods like ebony, and they are also made of _____.
13. Castanets are a characteristic part of the Andalusian dance called _____.
14. Another word for castanets, meaning little wooden sticks, is _____.
15. *Zapateado,* meaning foot-stomping, has another term which is _____.

a) flamingo
b) *bailaor*
c) Egyptians
d) *tablao flamenco*
e) the Moors
f) *duende*
g) fiber
h) its Hebraic roots
i) the turn of the century
j) *palillos*
k) seashells
l) flamenco
m) *sevillanas*
n) shortly after World War II
o) *taconeo*
p) *cante hondo*
q) *fandanguillo*
r) *felagmengu*

II. *Matching*

Directions: In the space in the left column write the number of the correct answer from the right column.

_____ A. Carlos I	1. Laura del Sol
_____ B. *el jaleo*	2. *pandereta*
_____ C. castanets	3. Decalogue on Pure Flamenco
_____ D. Vicente Escudero	4. *Tablao Flamenco*
_____ E. tamborine	5. seashells
_____ F. *braceo*	6. Spanish guitarist
_____ G. Flamenco night club	7. Flanders
_____ H. Carlos Montoya	8. Andalusia
_____ I. gypsies	9. rhythmic hand clapping
_____ J. Antonio Gades	10. arm movements in dance

Spanish Version

Test on Part II (Form A) Flamenco

I. Completar con la letra de las palabras o expresiones correctas de la lista al final.

1. El tipo de baile español más conocido fuera de España es _____.
2. La mayor influencia sobre la forma de este baile es la de _____.
3. La popularidad del flamenco con el público extranjero comienza _____.
4. Uno de los diversos significados de la palabra flamenco en inglés es _____.
5. Una de las teorías sobre el origen del flamenco como forma de arte es que _____.
6. "Campesino fugitivo" en árabe es _____.
7. Un club de noche donde se baila flamenco se llama un _____.
8. Cuando bailan y cantan los gitanos como en trance, se dice que tienen _____.
9. Las primeras castañuelas fueron en verdad _____.
10. Un buen bailarín del flamenco se llama un _____.
11. El tipo de cante flamenco más antiguo y puro se conoce por el nombre _____.
12. Se hacen las castañuelas de maderas muy duras, pero también hoy en día se hacen de _____.
13. Las castañuelas son una parte característica del baile andaluz que se llama _____.
14. Otra palabra por castañuelas que significa pequeños pedazos de madera es _____.
15. El zapateado que significa "golpear los pies" tiene otro término que es _____.

a) palillos
b) duende
c) cante hondo
d) bailaor
e) el canto andaluz
f) el taconeo
g) felagmengu
h) los Moros
i) poco después de la Segunda Guerra Mundial
j) fibra sintética
k) tablao flamenco
l) conchas
m) los Egipcios
n) flamingo
o) tiene raíces hebráicas
p) golpe
q) las sevillanas
r) a principios del siglo
s) flamenco

II. Ejercicio de identificación

Direcciones: En el blanco a la izquierda escriba Ud. el número correspondiente de la columna de la derecha.

_____ A. Carlos I	1. cante flamenco
_____ B. el jaleo	2. Decálogo del Flamenco Puro
_____ C. las castañuelas	3. el taconeo
_____ D. el compás	4. el vestido largo de bailarina
_____ E. cante hondo	5. una guitarrista español
_____ F. el zapateado	6. los Países Bajos
_____ G. la bata de cola	7. Antonio Gades
_____ H. Vicente Escudero	8. las palmadas
_____ I. los gitanos	9. los palillos
_____ J. Laura del Sol	10. el ritmo contado
	11. duende
	12. tablao flamenco

English Version

Test on Part II (Form B) Flamenco

True or False

Directions: If the statement is *true* indicate this by a plus sign (+) in the space provided. If *false*, indicate it with a zero (0).

_____ 1. Originally the gypsies danced for themselves and not for an audience.

_____ 2. The cornerstone of flamenco song and dance is the *seguiriyas*.

_____ 3. *Cante flamenco* demands a beautiful singing voice.

_____ 4. Few non-gypsies have ever become great exponents of flamenco song.

_____ 5. The gypsies have no use for a passive audience.

_____ 6. *Cante flamenco* has an unmistakable western flavor.

_____ 7. The popularity of flamenco with foreign audiences dates from just after the Second World War.

_____ 8. The best known type of Spanish dance beyond Spanish borders is the folkloric.

_____ 9. The greatest influence on *cante hondo* is that of the Moors.

_____ 10. Vicente Escudero is an exponent of pure flamenco dance.

_____ 11. The cornerstone of flamenco song and dance is the *fandango*.

_____ 12. Charles I was king of Spain in the eighteenth century.

_____ 13. That flamenco sprang from Hebraic roots is still a disputed theory.

_____ 14. Techniques and movements of flamenco have symbolic meaning.

_____ 15. One of the meanings of flamenco is "fugitive peasant."

_____ 16. *Jaleo* is an important component of a flamenco performance.

_____ 17. A *cuadro flamenco* is a flamenco night club.

_____ 18. *Taconeo* is the same as *zapateado*.

_____ 19. When the dancer has clearly articulated foot-work, he has *duende*.

_____ 20. If castanets are not used in pure flamenco, it is not authentic.

_____ 21. The first castanets were called *kusmata*, meaning chestnuts.

_____ 22. A component part of the *jaleo* is the use of *pitos*.

_____ 23. When flamenco reached the theatre stage it became more commercial and less authentic.

_____ 24. The word *compás* means "tongue-clacking," as used in the *jaleo*.

_____ 25. The guitarist is the un-sung hero of the *cuadro flamenco*.

_____ 26. A classical Spanish dancer is called a *bailarin*.

_____ 27. Castanets are worn on the middle finger for the flamenco dance.

_____ 28. *Cante hondo* is the same as *cante flamenco*.

_____ 29. The castanets worn by the female dancer have different pitch from those of the male dancer.

_____ 30. Castanets are a characteristic part of the *aurresku*.

_____ 31. Castanets are no longer made of wood but of synthetic fibre.

_____ 32. Castanets worn on each hand are different in pitch.

_____ 33. Flamenco music is folk music.

_____ 34. Flamenco is the national dance of Spain.

_____ 35. Though a masculine song, the *solea* is sung mostly by women.

_____ 36. *Solea* is really *soleares*.

_____ 37. The meaning of *felagmengu* is the "flamingo."

_____ 38. Many people have the false impression that various movements of flamenco have meaning.

_____ 39. Audience clapping in rhythm is welcome in flamenco performances.

_____ 40. There were people of Flemish origin in the court of Charles I of Spain.

_____ 41. The guitarist and singer set the mood for the dancer.

_____ 42. While the dancer performs the rest of the *cuadro flamenco* remains quiet.

_____ 43. Persian historians claim the word flamenco is an import from India.

_____ 44. The *pandereta* is the small drum worn on the elbow in regional dances.

_____ 45. Spectators do not realize how difficult it is to join in on the *jaleo*.

_____ 46. *Tablao* is the gypsy pronunciation of *tablado*.

_____ 47. *Palillos* and *compás* are the same thing.

_____ 48. *Palmadas sordas* are probably done as the dancer or singer performs.

_____ 49. Flamenco dances, such as the *sevillanas*, follow a set pattern of *coplas*.

_____ 50. The castanet worn on the left hand carries melody.

Spanish Version

Test on Part II (Form B) Flamenco

Sí o No

Direcciones: Si la frase está correcta, indicarlo con el signo (+). Si no está correcta, indicarlo con un cero (0).

_____ 1. Al principio los gitanos bailaban por sí solos y no para el público.

_____ 2. Las seguiriyas forman la base del cante y baile flamenco.

_____ 3. El cante flamenco exige para cantarlo una voz hermosa.

_____ 4. Pocos cantaores que no sean gitanos llegan a ser grandes cantaores de flamenco.

_____ 5. No les gusta a los gitanos un público pasivo.

_____ 6. El cante flamenco tiene un sabor occidental inconfundible.

_____ 7. La popularidad del flamenco con el público extranjero remonta al período que sigue la Segunda Guerra Mundial.

_____ 8. El tipo de baile español más conocido fuera de España es el baile folklórico.

_____ 9. La mayor influencia sobre el cante hondo es la de los moros.

_____ 10. Vicente Escudero es el máximo exponente del baile flamenco puro.

_____ 11. La base del cante y baile flamenco es el fandango.

_____ 12. Carlos I fue rey de España en el siglo diez y ocho.

_____ 13. La teoría del flamenco y sus raíces hebráicas se disputan todavía.

_____ 14. Los movimientos del flamenco tienen un significado simbólico.

_____ 15. Uno de los significados de la palabra "flamenco" es campesino fugitivo.

_____ 16. El jaleo es un componente importante del flamenco.

_____ 17. Un cuadro flamenco es un club de noche flamenco.

_____ 18. El taconeo es otra palabra para el zapateado.

_____ 19. Cuando un bailarín tiene el zapateado bien articulado se dice que tiene duende.

_____ 20. Si no se tocan las castañuelas al bailar flamenco, no es baile flamenco auténtico.

_____ 21. Las primeras castañuelas se llamaban "kusmata" o sean castaños.

_____ 22. Una parte del jaleo es el uso de pitos.

_____ 23. Cuando llegó el flamenco al teatro, se hizo más comercial y menos auténtico.

_____ 24. La palabra "compás" significa el ruido que se hace con la lengua en el jaleo.

_____ 25. El guitarrista es el que tiene menos importancia en un cuadro flamenco.

_____ 26. El que baila la danza española clásica es un bailarín.

_____ 27. Las castañuelas se llevan en el de en medio en el baile flamenco.

_____ 28. El cante jondo y el cante flamenco son lo mismo.

_____ 29. Las castañuelas que llevan la señorita tienen otro tono que las que lleva su pareja.

_____ 30. Las castañuelas son una parte característica del baile "aurresku."

_____ 31. Ya no se hacen las castañuelas de madera sino de fibra sintética.

_____ 32. Las castañuelas que se llevan en cada mano son de tonos diferentes.

_____ 33. La música flamenca es música folklórica.

_____ 34. El flamenco es el baile nacional de España.

_____ 35. Aunque es un cante masculino, la soleá se canta más que nada por las mujeres.

_____ 36. "Soleá" es a la verdad "soleares."

_____ 37. El significado de la palabra "felagmengu" es el pájaro "flamenco."

_____ 38. Muchos espectadores tienen la impresión que los diversos movimientos del flamenco tienen significado.

_____ 39. Les gusta a los miembros de un cuadro flamenco que den palmadas rítmicas los espectadores.

_____ 40. Hubo flamencos en la corte de Carlos I de España.

_____ 41. El guitarrista y el cantaor preparan el ambiente para el bailaor.

_____ 42. Mientras actúa el bailarín, los miembros del cuadro flamenco guardan silencio.

_____ 43. Los historiadores de Persia pretenden que la palabra "flamenco" es una importación de la India.

_____ 44. La pandereta es un pequeño tambor llevado en el codo al bailar ciertos bailes regionales.

_____ 45. Los espectadores no se dan cuenta de lo difícil que es participar en el jaleo.

_____ 46. "Tablao" es la pronunciación gitana de "tablado."

_____ 47. Los palillos y el compás son lo mismo.

_____ 48. Las palmadas sordas se hacen mientras actúa el bailarín o el cantaor.

_____ 49. Los bailes del flamenco como "las sevillanas" siguen una forma tradicional de coplas.

_____ 50. La castañuela que se lleva en la mano izquierda toca la melodía.

Spanish and English Pre-test Answer Sheet

1. +	6. 0	11. +	16. +	21. +
2. 0	7. 0	12. 0	17. +	22. 0
3. +	8. +	13. 0	18. +	23. +
4. 0	9. +	14. 0	19. 0	24. +
5. +	10. 0	15. +	20. 0	25. 0

Answer Key: Part I, Form A, English Version

I.

1. a	4. a	7. c	10. c	13. b
2. c	5. c	8. c	11. b	14. c
3. b	6. a	9. b	12. a	15. b

II.

1. rhythmic human movement
2. Java and Japan
3. the jota
4. an aristocratic dance later adopted by the peasants
5. the need to count measures and keep track of them
6. women
7. the jota
8. alpargatas
9. the middle finger of each hand
10. the sardana

Answer Key: Part I, Form A, Spanish Version

1. a	4. a	7. c	10. c	13. b
2. c	5. c	8. c	11. b	14. c
3. b	6. a	9. b	12. a	15. b

1. el movimiento rítmico de los seres humanos
2. en Java y en el Japón
3. Se llama la jota.
4. un baile de la aristocracia
5. Hay que contar y saber el compás de la música.
6. por mujeres
7. la jota
8. las alpargatas
9. Sí. Se colocan en el de en medio.
10. la sardana

Answer Sheet: Part II, Form A, English Version

I.

1. l	4. a	7. d	10. b	13. m
2. e	5. h	8. f	11. p	14. j
3. n	6. r	9. k	12. g	15. o

II.

7 A.	3 D.	4 G.	1 J.
9 B.	2 E.	6 H.	
5 C.	10 F.	8 I.	

Answer Key: Part II, Form A, Spanish Version

I.

1. s	4. n	7. k	10. d	13. q
2. h	5. o	8. b	11. c	14. a
3. i	6. g	9. l	12. j	15. f

II.

6 A.	10 D.	4 G.	7 J.
8 B.	1 E.	2 H.	
9 C.	3 F.	11 I.	

Answer Key: Part II, Form B, English/Spanish Version

1. +	11. 0	21. +	31. 0	41. +
2. +	12. 0	22. +	32. +	42. 0
3. 0	13. +	23. +	33. +	43. +
4. +	14. 0	24. 0	34. 0	44. 0
5. +	15. +	25. +	35. +	45. +
6. 0	16. +	26. +	36. +	46. +
7. +	17. 0	27. +	37. 0	47. 0
8. 0	18. +	28. +	38. +	48. +
9. +	19. 0	29. +	39. 0	49. +
10. +	20. 0	30. 0	40. +	50. 0

Selected Bibliography and Discography

The Dance Through the Ages, Sorrell, Madison Square Press, Grosset and Dunlap, New York, 1967.

The Music of Spain, Gilbert Chase, Dover, New York, 1959.

El Alma Española y el Baile, Ivanova, Editora Nacional, Madrid, 1973.

Misterios del Arte Flamenco, Molina, Ricardo, Sagitario, Barcelona, 1967.

Most large record shops have sections reserved for ethnic and folk music. Under Spain, you will find imported records of Spanish folk music and song, and flamenco. Spanish music on cassettes may be more difficult to obtain, however. Catalogues listing materials and realia available to teachers free of charge also carry recordings of Spanish music and song.

Gran Antología Flamenca—RCA (CL 35220) 10-12" LPs. Premio Nacional del Ministerio de Cultura, 1979. (Contains 150 songs, 75 singers, 40 guitarists)

Anthology of Flamenco—Hispavox, Madrid. 3-10" LPs with text. Grand Prix de l'Académie Française du Disque.

Flamenco España—HIFIRECORD (California) R 811.

Olé Andalucía—EMI—LREG 8—045.

José Greco Ballet, Decca DL 9757.

Spanish Songs and Dances in Motion—José Greco. Columbia (Spain ML 5665.)

Música Española en Castañuelas—Lucero Tena, Hispavox 10-372.

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